

HIGHEST HONORS

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PIANOS AND ORGANS.

J. A. KIESELHORST, General Agent,

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DEATH OF KATHARINA LOHR-KLAFSKY.

New York opera patrons, says the *American Art Journal*, who had been anticipating the return of this noble interpreter of Isolde and Brunnhilde in the Abbey-Grau and the Damrosch opera companies this season, were shocked to learn of her death in Hamburg on Sept. 23d, after a surgical operation. Her debut in New York last March during the Damrosch German Opera season at the Academy was decidedly successful. The Hungarian prima donna grew in public favor with each interpretation of the Wagnerian roles, and conquered a proud position. Franz Klafsky's Brunnhilde in "Die Walkure" was notable for its emotional warmth and strong dramatic episodes, which placed her among the best interpreters of the role, and her freshness of voice was greater than that of all her recent predecessors therein. If Klafsky had a fault it was her lavish generosity in the display of her force and the depth of her feeling. She was intensely human in all she did, and swept all before her with the abandon of her passion. No less successful was she in "Tristan and Isolde" at the Academy. Isolde was Klafsky's favorite and strongest role, and she might have based her reputation upon this performance alone. She was, above all, dramatic and intense and eminently sincere in her work, and these qualities, combined with a voice of phenomenal power and great beauty, made her a remarkable exponent of Isolde. There were times when one wished more poetry and idealism in her action, when she seemed almost too near the primeval savage; yet this was doubtless her well-considered conception of the role, and in the final scenes she displayed an exaltation of spirit, combined with depth and tenderness of feeling, which were most touching. Vocally, Klafsky spared herself at no time, yet after the taxing declamation of the first act, her voice increased in warmth and beauty to the end. The "Liebestod" was gloriously

sung, there was no sign of fatigue, and Klafsky completely conquered her audience, although Alvary made a signal failure.

Franz Klafsky was forty-one years old and a native of Hungary. Her first husband was a nobleman, her second a baritone at the Hamburg opera, and her third Otto Lobse, the conductor. She leaves several children.

She began her vocal studies with Marchesi, but made her advancement under Julius Hey, the grand teacher of Wagnerian declamation in Munich. Her debut was made in Beethoven's "Fidelio," under the baton of Anton Seidl, in Bremen. Under the same conductor she also sang the roles of Brunnhilde and Sieglinde, in Italy, with Angelo Neumann's company. Prior to her visit to America last year she had sung for about ten years at the Stadt Theater, in Hamburg, and was also well received in London at the Drury Lane Theatre, and in Paris in Wagner arias at the Colonne concerts.

Her death robs the stage of one of its most gifted singers at a time when dramatic prime donna are exceedingly scarce the world over.

Not infrequently we hear of parents who are very particular, say an exchange, as to what their children should read, and some go so far as to examine every book before they allow it to be put into the hands of the young people. This is probably a good idea and the children are saved much trouble. It seems strange, however, that the very people who manifest such utter indifference as to the quality of music their children select for practice, being permitted to take up anything that comes along. They apparently go on the anything-will-do plan when it comes to music. It is too bad that parents cannot realize that they should exercise the same care in picking out the best of music for their children as they show for the books they read.

E. S. CONWAY ROUNDS OUT A QUARTER OF A CENTURY WITH W. W. KIMBALL CO.

On Monday, October 5th, Secretary E. S. Conway completed his continuous service of twenty-five years with W. W. Kimball and the W. W. Kimball Co. The officers, associates and employees of W. W. Kimball Company, to celebrate the event, presented Mr. Conway with a chest of solid silver, gold lined. The address was delivered by Mr. Cone, the Treasurer of the Company, who two years ago, celebrated a like anniversary. It is not often, in these times of constant change in the pianoforte trade, that two such celebrations occur in one house, and it is worth noting that there are also a number of employees who have been in the service of the Kimball house from ten to sixteen years.

Gilbert Louis Duprez, the French tenor, died at Paris on Sept. 23rd at the age of ninety. When ten years old he entered the Conservatoire, and was instructed by the great master of singing, Choron. Duprez made his debut in 1820 at the Théâtre Français. After a visit to Italy he came out at Paris in 1825, as Count Almaviva, in the "Barber of Seville." Returning to Italy, he enjoyed great success in Rossini's "Otello," "Guillaume Tell," "Les Capulets," and "Il Barbiere." One of his greatest roles was Arnold, in "Guillaume Tell," and included in his repertory were "The Huguenots," "Robert le Diable," "La Juive," "Un Lion de Fies," etc. His voice was a high tenor, and he was, moreover, an excellent actor. Besides qualifications as a singer, M. Duprez was a composer of considerable merit, and wrote several works, including the operas "Joanne d'Acre," "La Lettre au bon Dieu," "Joanita," etc. From 1842 to 1850 he was professor at the Conservatoire. Some years ago he published an interesting volume of personal reminiscences.



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IS THE STUDY OF MUSICAL THEORY SUPERFLUOUS?

The question with which we are so often confronted—"Why should one who does not intend to compose study music theory?"—deserves special consideration at a time when even many "creative artists" labor under the impression that in composing for the market the study of a man's work stands in the inverse ratio to his musical knowledge, and the consequent quality of his work.

Granting that the musical knowledge of writers of music get their orchestration done for them by poorer but competent musicians, who receive so much per page for their work; granting that the successful composer is not lacking in harmony; granting that some of them are incapable of reading music; granting all this and more, I need be, I hardly think that the brilliant melody in the *Pianist and Organist*, the monetary success of mediocrity proves that the study of musical theory should be neglected by the conscientious disciple of the tone-art.

To be sure, it is not advisable for the general student to devote himself to the working out of a limited number of complex counterpoint exercises and fugues. Too much devotion to the mathematical branches of music tends to divert from the executive artist from the main object to be attained, viz., the proper comprehension of the masterpieces of musical literature. This is effected not by lumbering up the mind of the student with a given amount of scientific information, but by making him acquainted with the harmonic material, special methods of contrapuntal treatment, the nature of the fugue, the principles of thematic development, etc. As an instance, the pianist will find that an additional interest is attached to a piece of Chopin's Etude Op. 10, No. 1, measures 33 to 45, also to the second part of No. 7 of the same series (beginning with the first measure and ending in No. 11 (measures 1 to 8 and 17 to 24), as soon as he becomes acquainted with the nature of sequences.

As the student studies the qualities of sequences, he will find that the first measure of the first series is a melody by means of harmonic coloring, he will appreciate the second section of the prelude in Beethoven's *Leitmotiv* where a phrase is repeated three notes is harmonized in many ways. The "Chimes" in the same suite presents an instance even more startling, for here the melody is in the middle voice. This same melody is repeated in the variations of the old Provincial airs in the prelude an excellent example of counterpoint (played by the bassoons) which will give a pianist who has puzzled out a few contrapuntal exercises. He will also have an additional respect for the *Andante cantabile* in Beethoven's symphony, which begins with the main theme (a fuguetta) returns embellished with a counterpoint, as though it were not sufficiently polyphonic to begin with.

As the student becomes familiar with that interesting and important feature known as thematic development, every time he plays a scherzo from one of Beethoven's sonatas, symphonies, trios, or whatever it may be, he will not fail to wonder at the marvelous inventive genius of that man who could accomplish so much with a little group of three or four notes.

Musical form is a particularly attractive study, as it leads to the comprehension of the nature of the interesting features of musical work—the construction of the moulds into which the ideas are run. Some compositions are distinguished by their symmetry, others are equally attractive owing to their deviations from the regular contour. The student soon learns why the regularity of the forms of the classical compositions, and realizes in a measure what a surprise Beethoven prepared for his colleagues when in his minor sonata, Op. 18, he brought his secondary theme (in the first movement) in E-flat minor and then again in the "working-out" section in E-minor. Even before that work was written he had already shocked Haydn by bringing the main theme of his A-major sonata right at the beginning of the "working-out" section in the key of A-flat. It is this knowledge of the relation with the traditional custom of closing the "working-out" section with an organ point on the dominant that he finds what is intended in the first movement in E-flat minor and then again in the "working-out" section in E-minor touching the dominant (A) but for an instant, and then again in the main theme again in D. This return to the main subject after the great second section of the sonata form is a point of vital importance. In the *Erösion* it is effected by means of a dissonant sound simultaneously with its resolution, a premeditated discord which ninety-three years have not softened. Another not altogether unimportant feature is introduced in the fourth symphony where the return to the main key is effected by means of an organ point on the tonic (F-sharp) in the first movement. We find, here at least the merit of proving that there are more ways than one out of the woods, and that if the latter method is not the best, the former work of which we hardly realize we are in the forest, the for-

mer makes us feel the trees and underbrush at the risk of torn garments.

In analyzing many well-known pieces, beautiful, unlooked for appear to the student of form. Possibly no series of compositions will afford a greater variety of formal curiosities in small compass than Mendelssohn's "Songs Without Words," which, when they being miniature sonata movements. That these much abused and misappreciated works should be so much valued by the student of music, is a dramatic material is weak, is due to the great art shown in their structure. Furthermore, their mission is to give the student a glimpse of the great and serious of intense moods as the peaceful, pure life of the home circle.

These little, but hackneyed works of Mendelssohn command our respect, those works of Chopin, which have also been too much played by the careless to inspire us as they once did by their transcendence. The student who revises and reviews the work on closer inspection of their remarkable workmanship. Take, for instance, the third ballade and the *Ballade in G-flat*, note the wonderful thematic development and novelty of form which, aside from the great originality and power of the themes, affords an opportunity to commend them to the most favorable notice.

Surely the study of musical composition is most profitable to the student of music, who is able to discover the true relationship of parts, thus rendering him capable of giving the composer's ideas with greater accuracy. The student who is able to do this, and the vocalist, although, of course, the less the individual is concerned in polyphonic compositions and the more his thought is concentrated on one part, the less likely he is to feel interested in music as a whole. Hence the fact that so few singers appreciate Robert Franz, the musician's songs, is due to the fact that they are missing the great of the organist's work implies such a knowledge of theory that comment is needless, while to the amateur, the organist's work is a mystery, and the student, or the organist, note the knowledge of the outlines, at least of the theory of music is of great assistance to the comprehension of our musical literature.

ON THE BEST MODELS.

The influence of the religious life of Mendelssohn, says *Household*, has touched the world's heart, and led to the religious revival of the nineteenth century. Mendelssohn, whose his father named Felix the Happy, seems like a luminous spirit that bent down to earth and sang his song, and vanished. He is a model for the student of music, who lives in poetry, whether tone-poetry or the verbal rhythms of inspired thought.

Despite the force of the permanency of Mendelssohn's work, his "Hymn of Praise," his "Songs Without Words" his "St. Paul" and "Elijah," and the fragment of his unfinished "Christus."

Says Dr. Gage, his biographer, in an article in a popular periodical—

"Despite the force which light has been thrown upon him by the publication of the enormous mass of his letters and journals, not one week point has been brought to light."

The son and heir of a rich Berlin banker, he always wrought as a poor man's son, and never indulged himself in ease and sloth, as others in his place might have done. "Flattered beyond any man of his age, not only in Germany, but in England, he remained one of the most unadorned of men, living in loneliness and surrounded by unprincipled people, he was true to all moral obligations, and perfect in all the relations of his brother, lover, husband, and father."

Tempered by his sunny, enthusiastic, alert manner to do simply bright and genial things in music, he was thorough, studious, earnest, religious, and steady, constantly coming to the help of his friends.

This quoted paragraph merits a re-reading by any young musician, and a place in the scrap-book of those whose faces set towards eminence in life.

Mendelssohn's classic was the Bible. Once in a while he said: "There are three things I must have when I make a tarry; one is a Bible, the other a piano." First the highest spiritual pleasure, and then the pleasure of the piano.

Reading the Bible one day, his musical sense was touched with the narrative of the prophet's vision of Israel.

"O Lord, before him propped stood,
The Lord before him passed."

"There is an oratorio in that," he said to a friend. He threw his life into that oratorio, and it consumed him. He was the greatest of the great, the greatest of the Festival, and he died amid its triumphs; but the work lives and grows among the imperishable things of the world. On one of his last days he said: "Lift thine eyes, oh, lift thine eyes!" Only such an ear could have heard that angel's song.

Among the artists of our time, the work of Mendelssohn. It was founded and built on the best

models. He who would build strongly must lay the foundations deep.

KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts for the season '96-97 were inaugurated at the Fourteenth Street Theatre, formerly Germania, Sunday afternoon, October 11th. Though the first rainy day, the large attendance justified the prediction that the Kunkel Popular Concerts are looked forward to with special interest by the musical public. The program was not too easily forgot. The six concerts that have thus far been given have drawn out magnificent programs, and the program was well chosen and include the best available talent. To lovers and students of music, these concerts will prove educational and profitable. The program was well chosen and spared no pains to give the musical public a series of musical treats that will be remembered a lifetime.

The concerts are at popular prices and will be given every Sunday afternoon and every Thursday afternoon at 3 o'clock at the Fourteenth Street Theatre. The programme rendered at the Sunday concert is repeated at the Thursday concert. The following were the programmes:

Twenty-second and twenty-fourth concerts, Sunday afternoon, October 11th, Thursday afternoon, October 15th. 1. Duet for piano—Merry Wives of Windsor Overture (Niccolò) and Grand Paraphrase de Concert, Claude Melnotte; Messrs. Charles Kunkel and Louis Conrath. 2. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 3. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 4. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 5. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 6. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 7. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 8. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 9. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. 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Charles Kunkel and Louis Conrath. 100. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath.

Twenty-seventh and twenty-eighth concerts, Sunday afternoon, October 13th, Thursday afternoon, October 17th. 1. Duet for piano—Merry Wives of Windsor Overture (Niccolò)—Grand Paraphrase de Concert, Claude Melnotte; Messrs. Charles Kunkel and Louis Conrath. 2. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 3. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 4. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 5. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 6. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 7. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 8. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath. 9. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. 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Charles Kunkel and Louis Conrath. 100. Song—Grand Air from *L'Espresso* (Berg), Paganini; Messrs. Charles Kunkel and Louis Conrath.

From Vermont comes news of the success of Miss Kate Kunkel, who has been singing at the Boston. These young women are among the many American pupils who have been studying through the Kunkel Popular Concerts during their vacation in that above charming town.



November, 1896.

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THOMAS M. HYLAND, EDITOR.

NOVEMBER, 1896.

Caution to Subscribers.

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CARD OF CORRECTION.

In the August number of our REVIEW the following notice appears: "Mrs. Nellie H. Davis, soprano of Grand Avenue Presbyterian Church, was sued by Prof. Nelson for forty dollars on account of lessons. The case was decided in favor of Prof. Nelson." With reference to above notice, we wish to say that the information came to us from Prof. Robert Nelson, 3827 Washington Avenue, and we have since learned that Prof. Nelson never allowed the case to come to trial, and while we were ignorant of these facts, Prof. Nelson, being plaintiff in the suit, was thoroughly cognizant of the same. Further than this, Prof. Nelson, in his sworn, itemized bill, had Mrs. Davis charged with a lesson on the 31st day of April, and when we come to consider that there are but 30 days in April, the absurdity of the suit can be readily seen. Mrs. Davis was ready with her attorney to try the suit, but Prof. Nelson would not let same come to trial.

The above statement was prepared for publication by Mrs. Davis' representative, and, upon being shown to Prof. Nelson, the latter asserts, upon his own responsibility, that a settlement was reached at \$25.00 which Mrs. Davis paid, thus obviating the necessity of a trial. Mrs. Davis asserts that she stood ready at any time to pay \$25.00, and that a suit was unnecessarily filed.

Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price, \$3.00 per year, you obtain nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

The Boston Symphony Society closed its fifteenth season last year, and an analysis of its work during those fifteen years follows the following statistics: The orchestra has given Boston 325 concerts, comprising a total of 3,313 selections. Of the latter 2,245 were of German composers, 206 by Frenchmen, 164 by Hungarians, 192 Russian, 104 Bohemian, 88 American, 80 Polish, 74 Italian, 30 Norwegian, 24 English, 28 Danish, 23 Belgian, 6 Dutch, and 4 Scotch. Of the composers best known, the total with 284 selections. Wagner comes next with 260, then Schumann with 175. Mozart with 174, Brahms with 150, and Beethoven with 140. The favorite American composers were Faine and Chadwick, each 18, and MacDowell 14. At the concerts 743 of the numbers were instrumental, 500 vocal.

LEVI KNIGHT FULLER.

Levi K. Fuller, of Vermont, died at his Battleboro home, after a lingering illness.

In the death of Governor Fuller his widow and near relatives suffer an irreparable loss, the bitterness of which time alone can assuage and soften. In the death of Governor Fuller the music trade of America loses one of its most distinguished members, a man who cast lustre and honor upon the trade and profession which he adorned.

It was in 1840 when his connection first began with E. Steley & Co. Six years later he was admitted into the company, to whom his inventive talents have been unquestionably of great benefit.

In 1873 he visited Europe, where he laid the foundation of his firm's great system of foreign agencies. He subsequently visited Europe many times in connection with his business affairs.

He was married to the only daughter of the late Jacob Estey, who survives him.

When, in 1872, a charter for the Estey Organ Co. was obtained, Levi K. Fuller became vice-president of the corporation, a position which he has maintained continuously up to the time of his death.

He began to be prominent in the political affairs of Vermont, and was elected to the State Senate in 1880. In 1886 he was elected Lieutenant Governor of Vermont, and in 1892 became its Governor by a most complimentary majority. Had he lived, Governor Fuller would undoubtedly have represented his State in the Senate at Washington. His career as chief executive of Vermont was marked by wise and conservative management of State affairs, and it is only a short time ago that I heard one of the most prominent business men in Vermont say, "Governor Fuller was the best executive Vermont ever had."

His interest in the matter of establishing an universal pitch will long be remembered by the music trade of America. Governor Fuller gave us a special pitch of his time, and brought to bear in its furtherance a ripe experience. He said to me, on one occasion, "I was conversing with him regarding his work upon this important matter, that to him it was a labor of love. He had even then returned from a trip to Europe, which was taken solely for the benefit of gaining all the information which he could glean from European sources regarding the pitch of all countries."

RICHARD WAGNER IN 1840.

Moss, Olivier, the French minister and litterateur, who married one of Liszt's daughters, has written a romance in which occurs the following description of Wagner's physiognomy in 1840:

"The upper part beautiful, with powerful realism, lit up by meditation; intense, even, as occasion served, could become soft or *mild*; the lower part rugged and sarcastic. A cold, close, ironical, hoarse, and somewhat impetuous nose and a protruding chin, indicative of a conquering will. As in the face of Rossini, the Olympian Jupiter and the Jack pudding could be discovered, so in the features of Wagner, the seer's look of the poet, the prophet and the jester. In fact, countless jests, often of very doubtful taste, interrupted every moment the enthusiastic, elevated, impetuous expressions of his flow of thought, to which, besides music, no serious subject was strange. Thus Wagner, in the conversation of the artist, Theresé, enchanting all, with the exception of the rather suspicious Berlioz, by his inexhaustible *ceve*, his original ideas, and his special interest in music. He would of discussing his as yet rather hazy theories of opera and music drama. Only one thing was clear to his mind, and he expressed it, namely, that he was the destined Messiah, who, by a supernatural synthesis in which all previous glories would be absorbed, would close forever the sphere of music."

WOMEN AS COMPOSERS.

The opinion having been expressed by Mr. R. L. Lewis, in *Musica*, that women cannot compose because of their inability to sing bass, a woman, Jessie L. Gaynor, in the August issue of the same magazine, takes up this suggestion for elaboration. Startling as it is, she admits that it contains some truth. She continues:

"If Mr. Lewis had said that the reason few women became great composers was because their musical training seldom led them to *think* harmony, I should have agreed with him. This undeniable lack in the training results in the fact that out of many students of harmony there are but few composers. The ability to sing has would doubtless be of great assistance to one of our sex who aspires to be a composer, but as the Creator has planned that comes nearer to the orchestra in variety of expression than any other one instrument, gives an unequalled opportunity for thinking bass because the pedals are hidden.

"There is no doubt that men, in their wider experience as players in string quartets, orchestras, and bands, have a tremendous advantage over those women whose musical means of expression are confined to a single instrument or to the voice. In my experience, however, I have noted the great lack of harmonic perception in such violin-players as have no acquaintance with concerted work. In the aural analysis of a chorale in one of my classes, a young violinist was unable to follow any but the soprano part and unable to tell when a change in the harmony occurred. On the other hand, a young lady who did not sing, but found the piano her only medium of musical expression, was able to follow the harmonies and to reproduce each voice-part in turn. If, as Mr. Lewis says, the majority of noted composers have had bass voices, this was not their only means of expression. On the contrary, it is both a sad and a deplorable fact that singers with but few exceptions are not only not composers but very inferior musicians.

"So long as we are so constituted as to be able to sing but one part at a time, I really cannot see why it is any more difficult to sing the melody and *think* the bass than to sing the bass and think the melody. Indeed it is on this very line that our modern teachers of harmony are working. No, the secret of the matter is that to write polyphony one must *think* polyphony, and to write harmony one must think not *soprano*—not *bass*—but *harmony*. So far as the tendency of women writers to confine themselves to the small forms is concerned, it is my opinion that, until the opportunities for knowing the orchestra more intimately are accorded to them, they will continue to write harmony one must think thoughts in such forms only as their experience makes natural to them."

The largest college of music in the world is the Guildhall in London. It has 110 instructors and 4,000 pupils. It is self-supporting, the expenses being defrayed out of the fees of the professors, the seniors contributing 7 per cent, and the poorer teachers nearly 40 per cent. of the students' fees. The professors are paid at the rate of \$125 to \$44 per hour, and according to the official report just issued, out of about \$120,000 paid last year by the pupils the professors received \$120,000, the balance covering the school expenses and the salaries of the teachers. The highest salary is \$6000, while at the Guildhall School some of the professors earn from \$1,500 to \$3,500.

A GREAT TREAT.

Lovers of music and students will be glad of the opportunity to attend the two concerts to be given by the vocal ensemble of the St. Pauli Orchestra, at Entertainment Hall, Monday Evening, Dec. 7th and Wednesday Afternoon, Dec. 9th.

William W. Jefferson, son of the actor, is an accomplished cello player, and is at present studying in Europe.

A series of Russian operas will be presented at the Bodiniere Theatre, Paris, this season. The repertoire will include Tschalkowsky's "Onigine," Glinka's "Life for the Czar" and works by Rimsky-Korsakoff, Cesar Cui, Borodine, Moussorgsky, etc.

The giraff is the only animal that is absolutely dumb—unable to express any sound whatever.

"Dramatic Music," says the *Evening Post* (N. Y.), requires a passionate conductor, and it is perhaps not mere accident that four of the greatest Wagner conductors—Seidl, Richter, Sucher and Nikisch—are Hungarians. The Hungarian is as fiery as the Spaniard.

A VOICE FROM THE ARCTIC.

Dr. F. A. Cook, who was with Lieutenant Peary on his famous North Greenland Expedition, and which resulted in the closest approach to the pole attained up to that time, wrote the following letter to the Antikamnia Chemical Co., which will be of interest as showing how an approved product becomes far-reaching in its work:

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F. A. COOK, M. D.,

Surgeon and Ethnologist of the North Greenland Expedition.



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Cantabile (Singing)

CARL SIDUS.



N.B. Be careful to change the fingering as indicated.

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A musical score for a piece titled "N. B." in 3/4 time. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score consists of 12 measures. The first measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The second measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The third measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The fourth measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The fifth measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The sixth measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The seventh measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The eighth measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The ninth measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The tenth measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The eleventh measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The twelfth measure has a 3-measure rest in the treble and a bass line starting with a B-flat. The score ends with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single system with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some performance markings like "N.B." (Nota Bene) and "A" (Allegro).

N.B.

A musical score for the song "The Rose Tree". The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by a simple, folk-like tune with a mix of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes. The score includes three measures of music, each with a "N.B." (Nota Bene) instruction below the bass line, indicating specific fingering or articulation for the piano part. The first measure has a "3" above the first eighth note of the melody and a "1" below the first eighth note of the piano part. The second measure has a "6" above the first eighth note of the melody and a "1" below the first eighth note of the piano part. The third measure has a "5" above the first eighth note of the melody and a "1" below the first eighth note of the piano part. The score ends with a double bar line.

A musical score for a piece titled "N. B." in 3/4 time. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score consists of 12 measures. The first measure has a tempo marking "Allegretto". The melody is marked with slurs and fingerings (1-3). The bass line is marked with slurs and fingerings (1-3). The piece ends with a double bar line and the initials "N. B." below it.

[illegible]

OLD BLACK JOE AND HIS BANJO.

3

CARL SIDUS

Notes marked with an arrow must be struck from the wrist.

Allegretto. 2-104.

♩ (Key of G.)

(Key of D.)

1664-8

Copyright MDCCCXCVI by Kunkel Bros.





TO THE FRONT.

MARCH.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

March Tempo. $\text{♩} = 112$.

mf (Key of F.)

cresc.

(Key of C.)

1. 2.



Trombone solo.





DANSE HONGROISE.

HUNGARY.

UNGARN.

Moritz Moszkowski. Op. 23 No. 6.

Molto Allegro $\text{♩} = 160$.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The tempo is 'Molto Allegro' with a metronome marking of 160. The score is divided into five systems, each with a piano (right hand) and bass (left hand) staff. The piano part features intricate melodic lines with many sixteenth and thirty-second notes. The bass part provides harmonic support with chords and moving lines. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). Pedal points are indicated with 'Ped.' and an asterisk. Fingering numbers are provided for many notes. The piece concludes with a double bar line and a final chord.

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1432-4

8

First system of a piano piece. The right hand features a melodic line with various ornaments and fingerings (1-5). The left hand provides harmonic support with chords and single notes. Pedal markings (Ped.) and star symbols (☆) are present. A dashed line with the number 8 indicates a repeat or continuation.

8

Second system of the piano piece. It continues the melodic and harmonic themes. The right hand has more complex ornamentation. Pedal markings and star symbols are used throughout. A dashed line with the number 8 is at the beginning.

8

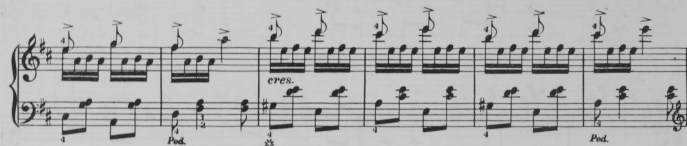
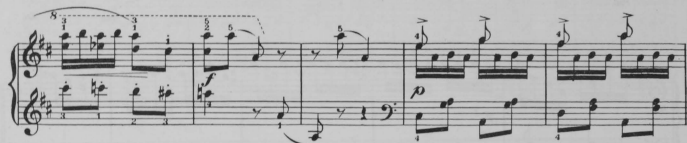
Third system of the piano piece. The right hand has a melodic line with ornaments. The left hand has a steady accompaniment. The word *appassionato.* is written above the right hand. Pedal markings and star symbols are present.

8

Fourth system of the piano piece. The right hand has a melodic line with ornaments. The left hand has a steady accompaniment. The word *piu mosso.* is written above the right hand. Pedal markings and star symbols are present.

1. 2.

Fifth system of the piano piece, showing two endings. The first ending (1.) leads back to the beginning of the piece. The second ending (2.) leads to a final cadence. Pedal markings and star symbols are present.



5

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bass line consists of quarter and eighth notes. The score is divided into measures by vertical bar lines. The first measure has a '4' above it, the second has a '3', the third has a '4', the fourth has a '3', the fifth has a '4', the sixth has a '3', the seventh has a '4', the eighth has a '3', the ninth has a '4', the tenth has a '3', the eleventh has a '4', the twelfth has a '3', the thirteenth has a '4', the fourteenth has a '3', the fifteenth has a '4', the sixteenth has a '3', the seventeenth has a '4', the eighteenth has a '3', the nineteenth has a '4', the twentieth has a '3', the twenty-first has a '4', the twenty-second has a '3', the twenty-third has a '4', the twenty-fourth has a '3', the twenty-fifth has a '4', the twenty-sixth has a '3', the twenty-seventh has a '4', the twenty-eighth has a '3', the twenty-ninth has a '4', the thirtieth has a '3', the thirty-first has a '4', the thirty-second has a '3', the thirty-third has a '4', the thirty-fourth has a '3', the thirty-fifth has a '4', the thirty-sixth has a '3', the thirty-seventh has a '4', the thirty-eighth has a '3', the thirty-ninth has a '4', the fortieth has a '3', the forty-first has a '4', the forty-second has a '3', the forty-third has a '4', the forty-fourth has a '3', the forty-fifth has a '4', the forty-sixth has a '3', the forty-seventh has a '4', the forty-eighth has a '3', the forty-ninth has a '4', the fiftieth has a '3', the fifty-first has a '4', the fifty-second has a '3', the fifty-third has a '4', the fifty-fourth has a '3', the fifty-fifth has a '4', the fifty-sixth has a '3', the fifty-seventh has a '4', the fifty-eighth has a '3', the fifty-ninth has a '4', the sixtieth has a '3', the sixty-first has a '4', the sixty-second has a '3', the sixty-third has a '4', the sixty-fourth has a '3', the sixty-fifth has a '4', the sixty-sixth has a '3', the sixty-seventh has a '4', the sixty-eighth has a '3', the sixty-ninth has a '4', the seventieth has a '3', the seventy-first has a '4', the seventy-second has a '3', the seventy-third has a '4', the seventy-fourth has a '3', the seventy-fifth has a '4', the seventy-sixth has a '3', the seventy-seventh has a '4', the seventy-eighth has a '3', the seventy-ninth has a '4', the eightieth has a '3', the eighty-first has a '4', the eighty-second has a '3', the eighty-third has a '4', the eighty-fourth has a '3', the eighty-fifth has a '4', the eighty-sixth has a '3', the eighty-seventh has a '4', the eighty-eighth has a '3', the eighty-ninth has a '4', the ninetieth has a '3', the ninety-first has a '4', the ninety-second has a '3', the ninety-third has a '4', the ninety-fourth has a '3', the ninety-fifth has a '4', the ninety-sixth has a '3', the ninety-seventh has a '4', the ninety-eighth has a '3', the ninety-ninth has a '4', the hundredth has a '3', the hundred-first has a '4', the hundred-second has a '3', the hundred-third has a '4', the hundred-fourth has a '3', the hundred-fifth has a '4', the hundred-sixth has a '3', the hundred-seventh has a '4', the hundred-eighth has a '3', the hundred-ninth has a '4', the hundred-tenth has a '3', the hundred-eleventh has a '4', the hundred-twelfth has a '3', the hundred-thirteenth has a '4', the hundred-fourteenth has a '3', the hundred-fifteenth has a '4', the hundred-sixteenth has a '3', the hundred-seventeenth has a '4', the hundred-eighteenth has a '3', the hundred-nineteenth has a '4', the hundred-twentieth has a '3', the hundred-twenty-first has a '4', the hundred-thirty-first has a '4', the hundred-thirty-second has a '3', the hundred-thirty-third has a '4', the hundred-thirty-fourth has a '3', the hundred-thirty-fifth has a '4', the hundred-thirty-sixth has a '3', the hundred-thirty-seventh has a '4', the hundred-thirty-eighth has a '3', the hundred-thirty-ninth has a '4', the hundred-forty-first has a '4', the hundred-forty-second has a '3', the hundred-forty-third has a '4', the hundred-forty-fourth has a '3', the hundred-forty-fifth has a '4', the hundred-forty-sixth has a '3', the hundred-forty-seventh has a '4', the hundred-forty-eighth has a '3', the hundred-forty-ninth has a '4', the hundred-fifty-first has a '4', the hundred-fifty-second has a '3', the hundred-fifty-third has a '4', the hundred-fifty-fourth has a '3', the hundred-fifty-fifth has a '4', the hundred-fifty-sixth has a '3', the hundred-fifty-seventh has a '4', the hundred-fifty-eighth has a '3', the hundred-fifty-ninth has a '4', the hundred-sixty-first has a '4', the hundred-sixty-second has a '3', the hundred-sixty-third has a '4', the hundred-sixty-fourth has a '3', the hundred-sixty-fifth has a '4', the hundred-sixty-sixth has a '3', the hundred-sixty-seventh has a '4', the hundred-sixty-eighth has a '3', the hundred-sixty-ninth has a '4', the hundred-seventy-first has a '4', the hundred-seventy-second has a '3', the hundred-seventy-third has a '4', the hundred-seventy-fourth has a '3', the hundred-seventy-fifth has a '4', the hundred-seventy-sixth has a '3', the hundred-seventy-seventh has a '4', the hundred-seventy-eighth has a '3', the hundred-seventy-ninth has a '4', the hundred-eighty-first has a '4', the hundred-eighty-second has a '3', the hundred-eighty-third has a '4', the hundred-eighty-fourth has a '3', the hundred-eighty-fifth has a '4', the hundred-eighty-sixth has a '3', the hundred-eighty-seventh has a '4', the hundred-eighty-eighth has a '3', the hundred-eighty-ninth has a '4', the hundred-ninety-first has a '4', the hundred-ninety-second has a '3', the hundred-ninety-third has a '4', the hundred-ninety-fourth has a '3', the hundred-ninety-fifth has a '4', the hundred-ninety-sixth has a '3', the hundred-ninety-seventh has a '4', the hundred-ninety-eighth has a '3', the hundred-ninety-ninth has a '4', the two-hundredth has a '3', the two-hundred-first has a '4', the two-hundred-second has a '3', the two-hundred-third has a '4', the two-hundred-fourth has a '3', the two-hundred-fifth has a '4', the two-hundred-sixth has a '3', the two-hundred-seventh has a '4', the two-hundred-eighth has a '3', the two-hundred-ninth has a '4', the two-hundred-tenth has a '3', the two-hundred-eleventh has a '4', the two-hundred-twelfth has a '3', the two-hundred-thirteenth has a '4', the two-hundred-fourteenth has a '3', the two-hundred-fifteenth has a '4', the two-hundred-sixteenth has a '3', the two-hundred-seventeenth has a '4', the two-hundred-eighteenth has a '3', the two-hundred-nineteenth has a '4', the two-hundred-twentieth has a '3', the two-hundred-twenty-first has a '4', the two-hundred-thirty-first has a '4', the two-hundred-thirty-second has a '3', the two-hundred-thirty-third has a '4', the two-hundred-thirty-fourth has a '3', the two-hundred-thirty-fifth has a '4', the two-hundred-thirty-sixth has a '3', the two-hundred-thirty-seventh has a '4', the two-hundred-thirty-eighth has a '3', the two-hundred-thirty-ninth has a '4', the two-hundred-forty-first has a '4', the two-hundred-forty-second has a '3', the two-hundred-forty-third has a '4', the two-hundred-forty-fourth has a '3', the two-hundred-forty-fifth has a '4', the two-hundred-forty-sixth has a '3', the two-hundred-forty-seventh has a '4', the two-hundred-forty-eighth has a '3', the two-hundred-forty-ninth has a '4', the two-hundred-fifty-first has a '4', the two-hundred-fifty-second has a '3', the two-hundred-fifty-third has a '4', the two-hundred-fifty-fourth has a '3', the two-hundred-fifty-fifth has a '4', the two-hundred-fifty-sixth has a '3', the two-hundred-fifty-seventh has a '4', the two-hundred-fifty-eighth has a '3', the two-hundred-fifty-ninth has a '4', the two-hundred-sixty-first has a '4', the two-hundred-sixty-second has a '3', the two-hundred-sixty-third has a '4', the two-hundred-sixty-fourth has a '3', the two-hundred-sixty-fifth has a '4', the two-hundred-sixty-sixth has a '3', the two-hundred-sixty-seventh has a '4', the two-hundred-sixty-eighth has a '3', the two-hundred-sixty-ninth has a '4', the two-hundred-seventy-first has a '4', the two-hundred-seventy-second has a '3', the two-hundred-seventy-third has a '4', the two-hundred-seventy-fourth has a '3', the two-hundred-seventy-fifth has a '4', the two-hundred-seventy-sixth has a '3', the two-hundred-seventy-seventh has a '4', the two-hundred-seventy-eighth has a '3', the two-hundred-seventy-ninth has a '4', the two-hundred-eighty-first has a '4', the two-hundred-eighty-second has a '3', the two-hundred-eighty-third has a '4', the two-hundred-eighty-fourth has a '3', the two-hundred-eighty-fifth has a '4', the two-hundred-eighty-sixth has a '3', the two-hundred-eighty-seventh has a '4', the two-hundred-eighty-eighth has a '3', the two-hundred-eighty-ninth has a '4', the two-hundred-ninety-first has a '4', the two-hundred-ninety-second has a '3', the two-hundred-ninety-third has a '4', the two-hundred-ninety-fourth has a '3', the two-hundred-ninety-fifth has a '4', the two-hundred-ninety-sixth has a '3', the two-hundred-ninety-seventh has a '4', the two-hundred-ninety-eighth has a '3', the two-hundred-ninety-ninth has a '4', the three-hundredth has a '3', the three-hundred-first has a '4', the three-hundred-second has a '3', the three-hundred-third has a '4', the three-hundred-fourth has a '3', the three-hundred-fifth has a '4', the three-hundred-sixth has a '3', the three-hundred-seventh has a '4', the three-hundred-eighth has a '3', the three-hundred-ninth has a '4', the three-hundred-tenth has a '3', the three-hundred-eleventh has a '4', the three-hundred-twelfth has a '3', the three-hundred-thirteenth has a '4', the three-hundred-fourteenth has a '3', the three-hundred-fifteenth has a '4', the three-hundred-sixteenth has a '3', the three-hundred-seventeenth has a '4', the three-hundred-eighteenth has a '3', the three-hundred-nineteenth has a '4', the three-hundred-twentieth has a '3', the three-hundred-twenty-first has a '4', the three-hundred-thirty-first has a '4', the three-hundred-thirty-second has a '3', the three-hundred-thirty-third has a '4', the three-hundred-thirty-fourth has a '3', the three-hundred-thirty-fifth has a '4', the three-hundred-thirty-sixth has a '3', the three-hundred-thirty-seventh has a '4', the three-hundred-thirty-eighth has a '3', the three-hundred-thirty-ninth has a '4', the three-hundred-forty-first has a '4', the three-hundred-forty-second has a '3', the three-hundred-forty-third has a '4', the three-hundred-forty-fourth has a '3', the three-hundred-forty-fifth has a '4', the three-hundred-forty-sixth has a '3', the three-hundred-forty-seventh has a '4', the three-hundred-forty-eighth has a '3', the three-hundred-forty-ninth has a '4', the three-hundred-fifty-first has a '4', the three-hundred-fifty-second has a '3', the three-hundred-fifty-third has a '4', the three-hundred-fifty-fourth has a '3', the three-hundred-fifty-fifth has a '4', the three-hundred-fifty-sixth has a '3', the three-hundred-fifty-seventh has a '4', the three-hundred-fifty-eighth has a '3', the three-hundred-fifty-ninth has a '4', the three-hundred-sixty-first has a '4', the three-hundred-sixty-second has a '3', the three-hundred-sixty-third has a '4', the three-hundred-sixty-fourth has a '3', the three-hundred-sixty-fifth has a '4', the three-hundred-sixty-sixth has a '3', the three-hundred-sixty-seventh has a '4', the three-hundred-sixty-eighth has a '3', the three-hundred-sixty-ninth has a '4', the three-hundred-seventy-first has a '4', the three-hundred-seventy-second has a '3', the three-hundred-seventy-third has a '4', the three-hundred-seventy-fourth has a '3', the three-hundred-seventy-fifth has a '4', the three-hundred-seventy-sixth has a '3', the three-hundred-seventy-seventh has a '4', the three-hundred-seventy-eighth has a '3', the three-hundred-seventy-ninth has a '4', the three-hundred-eighty-first has a '4', the three-hundred-eighty-second has a '3', the three-hundred-eighty-third has a '4', the three-hundred-eighty-fourth has a '3', the three-hundred-eighty-fifth has a '4', the three-hundred-eighty-sixth has a '3', the three-hundred-eighty-seventh has a '4', the three-hundred-eighty-eighth has a '3', the three-hundred-eighty-ninth has a '4', the three-hundred-ninety-first has a '4', the three-hundred-ninety-second has a '3', the three-hundred-ninety-third has a '4', the three-hundred-ninety-fourth has a '3', the three-hundred-ninety-fifth has a '4', the three-hundred-ninety-sixth has a '3', the three-hundred-ninety-seventh has a '4', the three-hundred-ninety-eighth has a '3', the three-hundred-ninety-ninth has a '4', the four-hundredth has a '3', the four-hundred-first has a '4', the four-hundred-second has a '3', the four-hundred-third has a '4', the four-hundred-fourth has a '3', the four-hundred-fifth has a '4', the four-hundred-sixth has a '3', the four-hundred-seventh has a '4', the four-hundred-eighth has a '

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody in the upper staff begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line in the lower staff starts with a half note F#3, followed by a half note G3, and then a series of eighth notes. The score includes various musical notations such as beams, slurs, and dynamic markings like 'mf' and 'f'. The piece concludes with a final cadence in the upper staff and a whole note F#3 in the lower staff.

The musical score for 'The Rose Tree' is presented in a two-staff format. The treble staff contains the melody, which begins with a series of eighth notes and includes a trill marked with a '4' and a '6'. The bass staff provides a harmonic accompaniment, featuring chords and single notes, with some measures marked 'Ped.' (pedal) and a 'mf' (mezzo-forte) dynamic marking. The key signature has one sharp (F#) and the time signature is 2/4.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a simple melody. The score includes a key signature change to G major and a tempo marking of "moderato".

8.

f

Ped.

Ped.

Presto.

ff strinendo.

Ped.

1432-2

MAZURKA.

NOI.

T. L. Rickaby. Op. 8.

Allegretto. $\text{♩} = 126$.

f Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

mf Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

mf Ped. * Ped. * Ped. *

p Ped. * Ped. *

34 - 2

LA MOZELLE.

VALE BRILLANTE.

B.M. N. Ilgenfritz.

Moderato $\text{♩} = 144$.

Secondo.

p

rit. a tempo.

Tempo di Valse. ♩ = 80.

p

1886 - 12

LA MOZELLE.

3

VALE BRILLANTE.

B. Mc N. Ilgenfritz.

Moderato 144.

Primo.

Cantabile.

[illegible]

1386-12

Primo.

5

First system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5.

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of six systems of staves. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic, with a *Ped.* instruction and a star symbol. The third system includes a crescendo (*cres.*), fortissimo (*f*), and piano (*p*) dynamic, with multiple *Ped.* instructions and star symbols. The fourth system features various rhythmic markings (5/2, 4/2, 4, 5/4, 4/2, 4/3, 4) and *Ped.* instructions with star symbols. The fifth system includes fortissimo (*f*) and *Ped.* instructions with star symbols. The sixth system includes fortissimo (*f*) and *Ped.* instructions with star symbols. The notation includes chords, single notes, and rests, with some notes beamed together.

Scherzando.

Musical score for Piano, Primo part, Scherzando. The score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The tempo is Scherzando. The score includes various musical notations such as slurs, ties, and fingerings. Pedal markings (Ped.) are present throughout, often with a star symbol. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The score ends with a double bar line and a repeat sign.

Musical notation for a piano piece, labeled "Secondo." and page number "8". The notation is in bass clef with a key signature of two flats (B-flat and E-flat). It consists of six systems of staves. The first system includes dynamic markings *f* and *p*, and a "Ped." instruction with a star symbol. The second system continues the texture. The third system includes *f* and *cres.* markings, and "Ped." instructions with star symbols. The fourth system includes multiple "Ped." instructions with star symbols. The fifth system includes a *p* marking and a "Ped." instruction with a star symbol. The sixth system includes a "Ped." instruction with a star symbol. The notation features complex chordal textures in the right hand and more rhythmic patterns in the left hand.

Primo.

9

Secondo.

The musical score is written for piano and consists of six systems. Each system is a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *cres.* (crescendo), and *Ped.* (pedal). There are also asterisks and small numbers (1, 2, 3) indicating specific measures or techniques.

System 1: Starts with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand.

System 2: Continues the accompaniment. A first ending bracket labeled '1.' and '2.' appears at the end of the system.

System 3: Features a crescendo (*cres.*) marking. The right hand continues with chords, and the left hand maintains the accompaniment.

System 4: Includes a forte (*f*) dynamic. The right hand has more complex chordal textures. Pedal markings are present.

System 5: Features a crescendo (*cres.*) marking. The right hand has more complex chordal textures. Pedal markings are present.

System 6: The final system on the page. It includes a first ending bracket labeled '1' and '2'. The right hand has more complex chordal textures. Pedal markings are present.

8-----

f

Ped. * Ped. * Ped. * Ped. * Ped. *

8-----

1. 2.

Ped. * Ped. * Ped. * Ped. *

f

Ped. *

f

Ped. *

cres.

f

Ped. * Ped. * Ped. * Ped. * Ped. *

Play these three notes an octave lower if the piano does not contain the high B flat.

Primo:

13

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of six systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues with a mezzo-forte (*mf*) dynamic. The third system begins with a forte (*f*) dynamic. The fourth system begins with a forte (*f*) dynamic and includes a section marked *f cresc.* (forte crescendo). The fifth system begins with a forte (*f*) dynamic. The sixth system begins with a mezzo-forte (*mf*) dynamic and ends with a fortissimo (*ff*) dynamic. The score includes various fingerings (1-5), slurs, and pedal markings (Ped.) with asterisks indicating specific pedal points. The notation is in a standard musical style with a key signature of one flat (B-flat) and a 4/4 time signature.

I KISSED HER IN THE RAIN.

L. M. BINGHAM.

Allegretto. ♩ 126.

p

cresc.

rit. *a tempo.*

1. One storm-y morn I chanced to meet A las-sie in the town,..... Her
 2. With rain-drops shin-ing on her cheek, Like dew drops on a rose,..... The
 3. Oh, let the clouds grow dark a-bove, My heart is light be-low,..... 'Tis

rit.

1. locks were like the ripened wheat, Her laughing eyes were brown;..... I .
 2. lit - tle las - sie strove to speak, My bold - ness to op - pose;..... She
 3. al - ways sum - mer when we love, How - ev - er winds may blow;..... And

ad lib. *a tempo.*

1. watched her as she tripped a - long, Till mad - ness filled my brain;..... And
 2. strove in vain, and qui - ver - ing, Her fin - gers stole in mine;..... And
 3. I'm as proud as a - ny prince, All hon - ors I dis - dain;..... She

rit.

1. then and there I knew 'twas wrong, I kissed her in the rain.....
 2. then the birds be - gan to sing, The sun be - gan to shine.....
 3. says I am her rain beau, since I kissed her in the rain.....

Waltz time. $\text{♩} = 80$.

Yes, I kissed her, I kissed her

Waltz time.

in the rain..... Yes I

kissed her, I kissed her in..... the rain.....

And then and there.... I knew 'twas wrong, I

kissed her in the rain..... I kissed her,

cresc. oh, I kissed her..... I..... kissed her in the

cresc.

3rd verse

rain.....

Tempo I.

p

cresc.

1672.4

CHASE OF THE BUTTERFLIES.

Allegro vivace. ♩ 138.
leggero.

9.

The musical score is written for piano in 2/4 time. It consists of six systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The melody in the treble is characterized by rapid sixteenth-note runs, often beamed in groups of four or eight. The bass line provides a steady accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. The second system includes the marking 'cres.' (crescendo) and continues the melodic and harmonic patterns. The third system begins with 'mf' (mezzo-forte) and features more complex rhythmic patterns in the bass, including triplets and sixteenth-note groups. The fourth and fifth systems continue the development of the piece, with the melody showing some variation in phrasing. The sixth system concludes the piece with a final cadence. The score is densely notated with many accidentals and dynamic markings.

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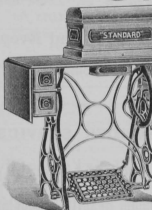
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